



14th Season ♦ April 24 & 26, 1992

INTERMOUNTAIN



ASSOCIATION

in its
14th season

presents

FAUST

Opera in four acts
Music by Charles Gounod
Libretto by Théâtre Lyrique
First performance: Paris, 1859

Sung in French, with English supertitles
English translation of Faust by Roberto Stivanello

Producer and Director: Roberto Stivanello

Conductor: Timothy Shaindlin

Sets and Costumes: Stivanello Costume Company

Friday, April 24, 1992
8:00 p.m.

Sunday, April 26, 1992
6:00 p.m.

Willson Auditorium
404 West Main Street
Bozeman, Montana

Come meet the stars!
You are invited and encouraged to attend a no host reception
for the performers following each performance,
Riverside Country Club, Springhill Road.

The Cast

(in order of appearance)

FAUST	Ronald Alexander
MÉPHISTOPHÉLÈS	Jerome Hines
VALENTIN, Marguerite's brother	Pablo Elvira
WAGNER, a student	Mark Conley
MARGUERITE	Judith Burbank
SIEBEL, a youth	Man-Hua-Zhan
MARTHE SCHWERLEIN	Lynne Kitto
Soldiers, Students, Villagers, Dancers, Demons	

Place: A village in Germany Time: Sixteenth century

Synopsis

Modified from *Opera News* by Roberto Stivanello

ACT I *Scene 1* - Alone in his study, Dr. Faust laments that his lifelong search for knowledge has yielded nothing but despair. Twice he raises a goblet of poison to his lips but falters when he hears songs of merrymakers outside. Cursing his fellow men, the old philosopher invokes Satan. The devil appears, and Faust tells him of his longing for youth and pleasure; Méphistophélès replies that these desires can be fulfilled if he will forfeit his soul. Faust hesitates until the devil conjures up a vision of a lovely maiden, Marguerite. A magic potion transforms Faust into a handsome youth, and they leave in search of Marguerite.

Scene 2 - Townspeople gather for the *kermesse* (fair). A young soldier, Valentin, holding a medallion from his sister, Marguerite, invokes God to protect the girl in his absence. A student, Wagner, starts a lively song but is interrupted by Méphistophélès, who delivers an impudent hymn in praise of greed and gold. The devil discards a drink from Wagner and amazes the crowd by causing wine to flow from the sign of Bacchus. When he makes a toast to Marguerite, Valentin draws his sword, but it breaks. Realizing he is the devil, the other soldiers hold their swords like crosses before Méphistophélès, who backs off. Faust appears and demands that the devil produce the maiden. As the crowd begins a waltz, Faust speaks to Marguerite. She refuses to let him escort her home, and leaves. Méphistophélès leads Faust off to follow her.

Intermission

ACT II - Siebel briefly visits Marguerite's garden to leave her a bouquet. The romantic youth is followed by Faust and Méphistophélès, who goes in search of a more impressive gift. Left alone, Faust hails Marguerite's simple home. The devil returns with a box of jewels, which he places next to Siebel's flowers. When Marguerite arrives she sits by her spinning wheel to sing a ballad, interrupting her verses with reflections on the stranger she has met. She discovers the flowers and box and delightedly adorns herself with the

jewels. Méphistophélès diverts a nosey neighbor, Marthe, by flirting with her so Faust can make his conquest. As night falls, Marguerite confesses her love but overcome with maidenly scruples, persuades Faust to leave. When he is about to comply, the devil mockingly sends him back and laughs as Marguerite, who has reappeared at her window, yields to her lover's embrace.

Intermission

ACT III *Scene 1* - Several months later, Marguerite has been abandoned by Faust. She goes to church to pray, shadowed by Méphistophélès, who torments her with curses and threats of damnation. She collapses.

Scene 2 - In the town square, Valentin and his comrades return from war, singing the glory of those slain in battle. Valentin questions Siebel about Marguerite but receives only evasive replies; puzzled, he enters his house. Faust, remorseful at having abandoned Marguerite, arrives with Méphistophélès, who serenades the girl with a suggestive ballad. Valentin, stepping forth to defend his sister's honor, fights a duel with Faust. Guided by Méphistophélès, Faust prevails. As the devil drags Faust away, Marguerite kneels by her fatally wounded brother, who curses her with his last breath.

Intermission

ACT IV - Marguerite lies asleep in prison, condemned to death for the murder of her illegitimate child. Faust and Méphistophélès enter, bent on spiriting her away. As the devil keeps watch, Faust wakens Marguerite; at first the distracted girl is overjoyed to see her lover, but instead of fleeing with him she flashes back to their first days of happiness. When Méphistophélès urges haste, Marguerite calls on the angels to save her. As she dies, the devil pronounces her condemned, but angelic choirs proclaim her salvation. Her soul is borne up to heaven.

Refreshments are available in the lobby during intermissions.

Production Staff

Producer and Director.....	Roberto Stivanello
Conductor	Timothy Shaindlin
Artistic Director	Pablo Elvira
Assistant to the Directors	Marilyn Hathaway
Choral Director.....	Mark Conley
Orchestral Coordinator	Karl Overby
Accompanist.....	Kenneth Christensen
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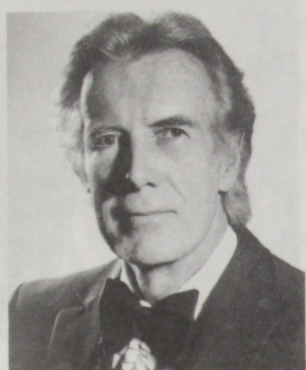
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The Artists



Jerome Hines (Méphistophélès). We are pleased to present world renowned operatic bass, Jerome Hines in this year's production of *Faust*. Among his many extraordinary accomplishments, Mr. Hines has performed a record-breaking 41 consecutive seasons with the Metropolitan Opera, singing in over 50 Broadcasts and 830 performances, having over 80 roles in his repertoire. Mr. Hines has appeared in over 1350 recital and orchestral concerts throughout the U.S. and Canada under the baton of Arturo Toscanini,

Bruno Walter, Eugene Ormandy, Leopold Stokowski, George Szell, George Solti, Zubin Mehta, Seije Ozawa and Eric Leinsdorf. He has many television credits which include hosting a weekly series "The Jerome Hines Show" and appearing on the Ed Sullivan Show, Bell Telephone Hour, Steve Allen Show, Merv Griffin Show and the Tonight Show. Mr. Hines has sung for many Presidents and foreign dignitaries as well. He has recorded 9 solo albums, 3 requiems and oratorios and 9 complete operas. His many publications include books and articles on music, mathematics, poetry and philosophy. As an active Christian layman Hines has composed the opera *I Am The Way* based on the life and ministry of Jesus Christ. To assist young singers and help launch their careers, Mr. Hines founded "The Opera Music Theatre International." We are happy to welcome 3 of his singers in this production of *Faust*.



Judith Burbank (Marguerite) makes her first appearance with Intermountain Opera in the leading role of Marguerite. She received her Master of Music degree from the University of Cincinnati and is presently working on her Doctorate of Musical Arts at Rutgers State University. Judith has recently achieved success in Nicolai's *The Merry Wives of Windsor* at Augusta Opera, in the Cosaro-Sendak production of *The Magic Flute* as Pamina with Jerome Hines and as Marzelline in a concert production of Beethoven's

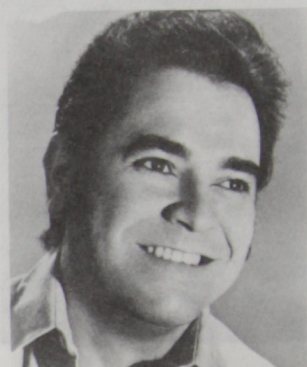
Fidelio with the New Jersey State Symphony. In addition, she has performed with the New Jersey State Opera, The New England Opera, Opera Theater of Connecticut and Pittsburgh Opera. She has also appeared in numerous orchestral performances. Judith Burbank has been the recipient of several awards including the New Jersey District Met Auditions and the Rosa Ponselle International Vocal Competition.



Ronald Alexander (Faust) a new member of Jerome Hines' Opera Music Theatre International, is making his debut with IOA in the role of Faust. As a largely self-taught musician, Mr. Alexander has concertized extensively in his home state of California and throughout the country. Phoenix and Los Angeles audiences have heard his Mario Cavardossi in *Tosca* and Rodolfo in *La Boheme*, as well as his solo performances in the *Verdi Requiem* and Handel's *Messiah*. Last season, the tenor was featured in two

national NBC news specials concerning his quest for an operatic career. Both programs were nominated for an Emmy Award. His story was voted as one of the top ten news stories in 1990 for NBC TV. After singing the role of Don Ottavio with the Romani Opera Theatre, last fall, Mr. Alexander, his wife, and infant son moved to New York City, in order to finish preparations for the launching of his operatic career. Metropolitan Opera Star, Jerome Hines, says "Ronald Alexander is potentially one of the greatest tenors of this generation."

Pablo Elvira (Valentin) is returning again this year to perform the role of Valentin in *Faust*. The well known IOA Artistic Director resides in Bozeman when he is not touring all over the world. Having performed the leading baritone repertoire for the Metropolitan and New York City Operas, he has sung in 12 of the 14 IOA productions since 1979. Pablo has been critically acclaimed by the New York Times for his "splendid impersonation" and "chilling acting." The busy baritone returned in March from performances in Munich, Barcelona, Mexico City and San Juan. Of special note was this year's performance of the title role in *The Barber of Seville* in Buenos Aires, a role for which it has been said he is "the best in the world."



Man-Hua-Zhan (Siebel) graduated from Shang Hai Conservatory in 1984, received her Masters of Music from the Manhattan School of Music in 1989 and has participated in the Doctor of Musical Arts program at the City University of New York. She has received numerous awards which include winning the Shang Hai Ten Best Young Artists Prize in 1985 and the John Crosby special award for outstanding achievement in opera in 1989. Among the operatic roles she has performed are Rosina in *The Barber of Seville* and the title role in *Carmen*. This is her debut with the Intermountain Opera Company.



Lynne Kitto (Martha) was born in Montana and has spent most of her life here. She was raised in Bozeman and got her music education at Montana State University. She has studied voice with Lowell Hickman, Dan Nelson, and Elva Cowan. When in college, she was the district winner of the Met Auditions. Lynne was in the chorus for last year's Intermountain Opera production of *Don Pasquale*, has been a soloist with the Helena Symphony, the Bozeman Symphony and has sung in community productions in Butte. She has taught private voice for several years. Lynne works as a medical transcriptionist for Orthopedic Associates of Bozeman. She is the wife of a singing local veterinarian and the mother of three singing children.



Mark Conley (Wagner), who also serves as chorus master for this production, is new to Bozeman this year. He is also Assistant Professor of voice and choir at Montana State University. As a singer Mr. Conley has performed in opera, oratorio and recital in the Midwest and at the Aspen Music Festival, where he appeared last Summer in the role of Lechmere in a critically acclaimed production of Britten's *Owen Wingrave*. He has studied voice with Leslie Guinn, William Sharp and Ronald Hedlund. As a conductor, Mr. Conley currently directs the Montana State University Chorus as

well as the chorus for this production. In the past he has served as director of choral activities at the Residential College of the University of Michigan. As a composer, Mr. Conley collaborated with deaf storyteller Sam Supalla in a work commissioned by the Illinois Arts Council. The two performed the resulting work, *A Handful of Voices*, in Chicago and as a part of a symposium of sign language and the theater. His choral works are published by Earthsongs. Mr. Conley is a graduate of the University of Illinois and the University of Michigan.



The Staff



Roberto Stivanello (Director) Having studied with his father, Anthony L. Stivanello, Roberto represents a third generation in opera on both sides of his family. Roberto and his father operate Stivanello Costume Co. of New York and Sormani Co. of Milano, which creates scenery for all the major opera houses in Europe. Roberto's work as director, translator and designer takes him throughout the United States, Latin America, and Europe, where he occupies various posts for numerous opera companies. Earlier this

season Mr. Stivanello directed *La Boheme*, *Tosca* and two different productions of *Madame Butterfly*, receiving critical acclaim for all of them. Later this season he will direct *Cavalleria* and *Pagliacci* in New York City and another production of the double bill in New Jersey. This is Roberto's 8th season with Intermountain Opera.

Timothy Shaindlin (Conductor) This is Timothy's third season with Intermountain Opera. A native of New York City, he is on the music staff of the Lyric Opera of Chicago. After studying piano at Juilliard and Indiana University, he served on the staffs of the Washington Opera, New York City Opera, San Diego Opera, Virginia Opera and Toledo Opera. He recently completed a tenure as associate conductor for the Pittsburgh Opera, where he led *Madame Butterfly*, *Hansel and Gretel*, *Don Pasquale*, *The Threepenny Opera* and *Happy End*. He conducted *The Merry Widow* for Eugene Opera, *The New Moon*, *La Perichole* and *Bittersweet* for Chicago Light Opera Works, and *The Apothecary* and *Down in the Valley* for the Wolf Trap Opera Festival. Mr. Shaindlin played master classes for Tito Gobbi in Florence, Italy, as well as classes for Beverly Sills, Carlo Bergonzi and Birgit Nilsson. He has accompanied such stars as Sherrill Milnes and Paul Plishka. Other productions he has conducted include *La Traviata*, *Die Fledermaus*, and *The Telephone*.



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Robert Wilson

Flute

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Jerry Makeever
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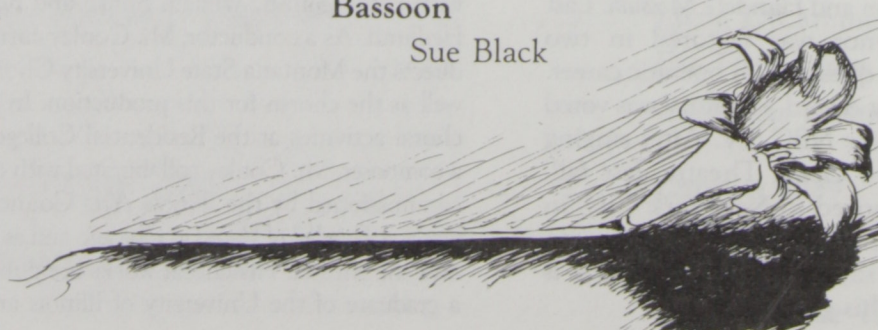
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